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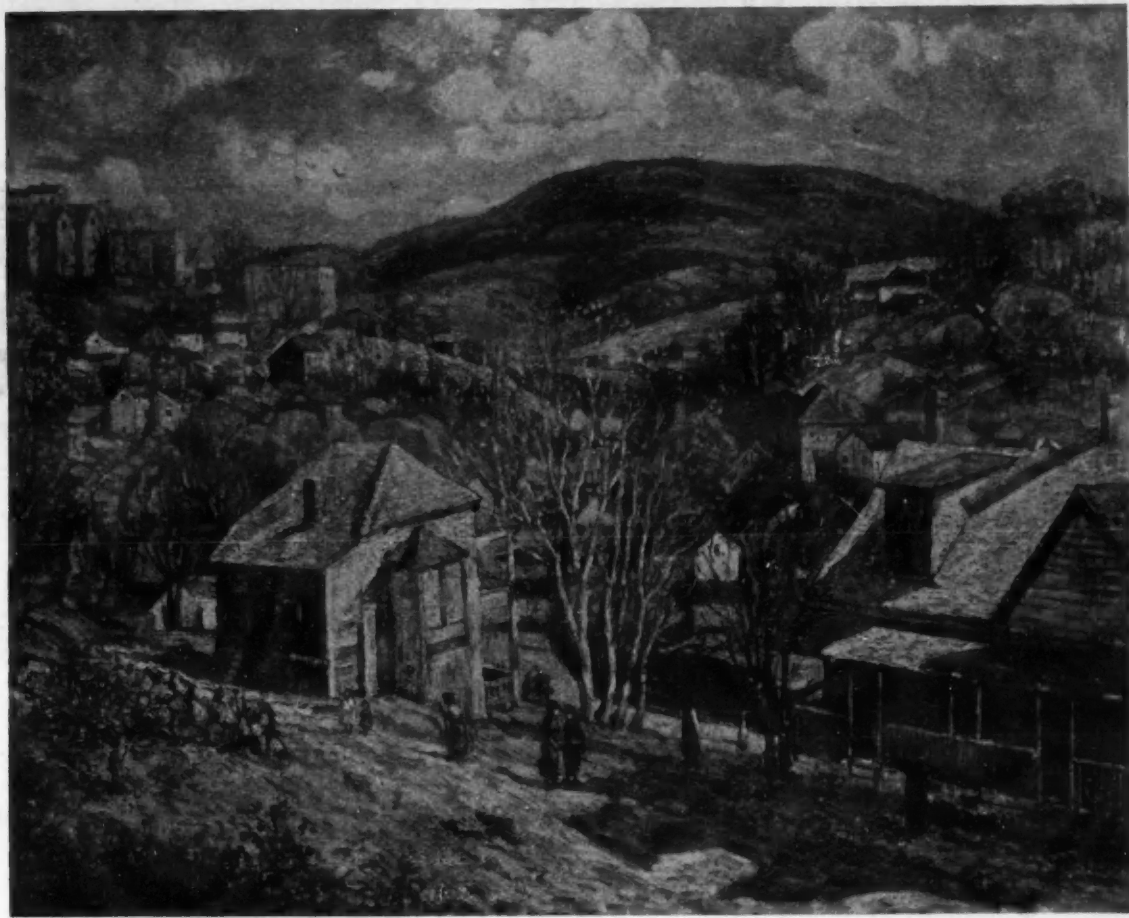
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A Characteristic Ozark Theme by C. Harry Allis Shown in New York *A Prud'hon for the Library of Malden, Mass.*



"NOVEMBER IN THE OZARKS"

By C. HARRY ALLIS

Courtesy of Thurber Art Galleries, Chicago
This is one of the finest of the landscapes shown in the one hundredth annual exhibition of the National Academy of Design, in New York. It is a powerful and realistic painting.



"BACCHANTE"

By P. P. PRUD'HON

This important example of P. P. Prud'hon (1738-1823) has been acquired lately by the Public Library of Malden, Mass. It is probably a portrait of Princess Elisa Baciocchi, Duchesse de Lucques et Piombino who was before her marriage Maria-Anna Bonaparte. The painting shows the master at his best, for it is perfect in drawing, mellow and harmonious in coloring, and represents a very beautiful woman. The picture has been in the collection of Hugh Lane, London, and Eudore Marcille, Paris, and has been brought to America by Wildenstein & Co., 647 Fifth Ave., New York. Malden is being congratulated for adding such a lovely picture to treasures already acquired.

GERMANY DEBATES ETHICS OF EXPERTS

Authorities in the Art World Agree
That a Deliberately Rendered False
Opinion Should Be Punishable

BERLIN—To clear up the question of certificates for kinds of works of art, the art magazine *Kunstchronik* has taken a canvass among prominent scholars and art dealers in Germany. The following points have been put up for discussion: 1—Should the expert accept a fee for his certificate? 2—Should the payment vary according to the value of the art work for which the certificate is asked? 3—Is the expert responsible morally and materially for his certificate? 4—Is it compatible with the position of a state official to accept money for a certificate?

The prevailing opinion is to the effect that for the private scholar it is a matter of privilege and tact to accept or not accept an honorarium. It has further been said that there seems to be no reason why special knowledge in the realm of art shall not be accorded due payment just as in other professions. On the other hand, the danger has been pointed out of subjecting a judgment to material reward thus possibly influencing the criticism. As to certificates given by officially appointed individuals, the reply was unanimously in the negative.

Opinions are at variance on the second point in question. Some advocate the fee be fixed in advance; others say it should be in due proportion to the service asked and rendered.

The attention that has been given to the third question will help to clear that delicate point. All those who answer the inquiry consider the expert morally responsible for his judgment, albeit even the best can err. Though it is impossible to bring the expert to account materially for an erroneous certificate given to the best of his belief, the opinion has been advanced that in case of deliberately rendered false opinion a fine should be inflicted.

In a Viennese newspaper, Dr. T. B. de la Faille, of Bloemendaal, Holland, made a proposition some time ago which also aims at a solution of that problem. He advances the opinion that it would be of great advantage to organize expert offices in all countries, the staff of which should be composed of generally acknowledged authorities on the diverse styles and periods of art productions. A certificate delivered by this institution would bear the signature of all the members of the staff and a photograph of the art object in question.

—F. T.

An American Artist Buys Noted Castle

Villa Garnier Near Monte Carlo Acquired by John H. Fry, Painter—
It Contains Many Art Works

On June 3 John H. Fry will close his studio in the Rodin building and sail for Europe, where he will remain until the end of July. On his return he will go to his summer home in Greenwich, Conn., to remain until the end of the summer.

In the course of his visit abroad last winter he purchased the Villa Garnier, near Monte Carlo. This castle was designed and built by the famous architect, Charles Garnier, who is well known as the designer of the Paris Opera House, and who, with his family, occupied the villa for a number of years. When he died the property became the possession of Madame Garnier, who presented it to the French government as a memorial to their son, Christian, who died at the age of twenty-five, who was known as a botanist, and who did much to make the gardens surrounding the villa among the most beautiful in the world.

When the war came, the government found it difficult to meet the expense and labor necessary to run the estate, and it has remained practically unoccupied since the death of Madame Garnier, whose hope it was that the Société Géographique de France would employ it as a retreat for great French explorers and travelers who became incapacitated through their research work in enervating climates of Asia or Africa. There are many fine art works in the castle.

The villa had been for sale for several years. A high price was asked for it. Mr. Fry's wife, Georgia Timken Fry, died three years ago, leaving him over \$3,000,000 which she had inherited.

Auto Kills American Art Dealer

PARIS—Elmer Ellsworth Pattee, proprietor of the Paris-American art store, was killed in an automobile collision while returning to Bernay from Trouville. His daughter and her husband, an Englishman, Bertram Goldthorpe, their eleven-month-old baby and two French employes were all injured, but how seriously is not yet known. Mr. Pattee was known to a generation of American artists in Paris. He was the husband of Elsie Dodge Pattee, a noted miniature painter, who is understood to be now in America.

UNITE TO PROTECT AMERICAN PAINTING

Tentative Group Formed, Headed by
N. E. Montross, Dean of American
Dealers—Constitution Is Adopted

It has long been the wish of those interested in American art that some association of agents be formed to advance and protect the great paintings of this country. The Associated Dealers in American Paintings, an organization still in the making, under the temporary chairmanship of N. E. Montross, the dean of American dealers, met recently and adopted a constitution and by-laws.

From the by-laws is this statement: "The object of this organization shall be to promote closer cooperation among dealers in American paintings for the general benefit of the picture business as it concerns the buying and selling of American paintings, and for the protection of the picture-buying public and American artists."

It has been felt that the field for American art so far developed is entirely too small; aside from the activities of a few dealers, the sale of American paintings has been left to the individual artist.

"The great landscapes by our deceased painters are ignored, forgotten spoken of as 'old hats' in the egocentric activities of half-baked Moderns," said a spokesman for the association. "The dealers, financially, owe their support to the sale of American 'Old Masters.' The really magnificent renaissance of painting in America has not been served with wisdom or efficiency, largely because the individual dealers have not been in a position to acquaint the public at large with what is going on."

"Widespread information about American painting requires the concentrated effort of a group rather than of a single man. It is hoped that an organization like this new association may crystallize in the minds of those not now familiar with it the value of American painting."

"The authority of this group of dealers will rest upon the great boon they may be to those who wish to live fully and happily among beautiful things. With Keats 'Beauty is truth, and we must arrange commerce for true service. The art of America is no longer a game, but a great delightful enterprise involving millions of dollars, over 1,000 museums, and countless individuals who find joy and courage in beautiful paintings."

There will be further announcements as to the personnel and more detailed plans of this association will soon be made.

"Earl of Sandwich" By Lely, For Trade

Corporation Engaged in Sale of
Sandwiches Buys the Portrait of
Its Inventor for Commercial Uses

KANSAS CITY—A portrait of Edward Montagu, fourth Earl of Sandwich, by Sir Peter Lely, was recently exhibited at the Hug Galleries in this city. A. G. Buck, of the B. G. Sandwich Corporation of New York, Chicago and Kansas City, saw the picture and paid a large price for it. The sale was arranged by H. M. Kurtzworth, former director of the Kansas City Art Institute.

Hundreds of reproductions of the portrait will be made, and one will be hung in each of the many shops of the Sandwich Corporation. As the earl was the inventor of the sandwich, and the Sandwich Islands were named after him, the management of the corporation is proceeding on the theory that his portrait will attract many customers to its places of business.

This painting is said to be one of three of the earl known to exist, the other two being owned by the British Crown. The purchase is a striking example of the use of an old master for commercial purposes.

The fourth earl, who was statesman, diplomat, traveler, adventurer and gamester, devised the preparation now universally known as a sandwich while playing cards. He hated to be interrupted even for meals when engaged in a game, and he directed that two slices of bread with meat between them be served to him in order that he could continue playing without interruption.

Mr. Frey With Schwartz Galleries

Jacob Frey, well known as an authority on prints and etchings, who for many years was in charge of that department with M. Knoedler & Company, has just been taken in as a member of the firm which conducts the Schwartz Galleries, 517 Madison Ave.

MONTROSS EXHIBITS A MODERNIST GROUP

And Some Painters Not Quite So
Modernistic Are in a Water Color
Show, With Varnum Poor's Pottery

There are some delightful water colors on view at the Montross Galleries during June, and with them, new pieces of pottery by Varnum Poor.

Bertram Hartman, who has recently returned from Europe, shows a painting of the Alps, "Silbertal," which is one of the strongest, richest, most finely cut things he has done. There has been at times in his work a hint of thinness, of emptiness, but not in this. Charles Demuth has one of his exquisite paintings of tulips on a background of gray. The flowing and seemingly unconsidered movement of line is always to be sensed in these unstudied arrangements of his. Charles Burchfield's "Summer Noon in the Woods" has an assertive manner, and back of that a comprehensive vision; it is one of the high lights in the show.

An artist who will be remembered for his contribution to the Brooklyn Museum's water-color show is Bradley Walker Tomlin, whose still life of fruit in a white bowl is beautifully organized. Paul Rohland has brought back from abroad the "Merry-Go-Round," sensitive, finely quivering as to line, beside which the serene masses and smooth color cadences of Robert Hallowell's "Rue Deserte, Sainte Maxime," prove a fine foil.

Several very small landscapes by Paul Dougherty are surcharged with life, and only slightly larger is Harold Weston's "Giant Mountain" with its rosy bulk as strong and majestic in form as it is ephemeral in color. Thomas Furlong weaves an intricate pattern in his still life, and has arranged his spots of white effectively among the jeweled bits of color. Charles N. Sarka's landscape in color crayons preserves a translucency of tone which is never marred in his impetuous, explosive manner of working.

The women of the group contribute paintings to be commended. Margaret Huntington's "Landscape" of New England inspiration has force of construction, and Una Hunt's little marine achieves brilliant clarity

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through economy of statement, while Irene Weir's painting from the Azores is vital in every part.

Alan Burroughs' "Winding River," Arthur B. Davies' "Women," Arthur P. Hunt's "Morning Mist," Frank London's tulips, George Luks' little moonlight scene, Kimon Nicolaides' head of a woman, George F. Of's "Arcady," and Varnum Poor's "Farm House" are the remaining pictures shown.

Mr. Poor's new pottery is rapidly getting beyond praise. He is experimenting with new and larger forms, wide platters, pitchers of many shapes and sizes, plates with the design in relief, cups, a compot with a fluted surface, all proving his increasing mastery of his craft. From the point of view of design there are some exquisite things, such as the plate with three tulips rising very erect among a burst of fine lines, and the one with green leaves against areas of unbelievably lustrous brown. —H. C.

Babcock's Summer Show

A large group of American paintings, arranged as the summer exhibition of the Babcock Galleries, contains the work of both the older and younger men and by its comprehensiveness as to personnel and insistence on quality presents an admirable record of American art. Wyant, Martin, Inness, Blakelock, Murphy, and Gedney Bunce are well represented, and Robert L. Newman, one of our more recently discovered "old masters," is seen in "The Gypsies."

D. W. Tryon's "Moonlight," with its full, brilliant circle of light hanging low over a farm, has a moving, quiet beauty of spirit. Ernest Lawson's landscape has a crispness about it that one does not always associate with his work. It is filled with unobtrusive color and its richness is not so much of the surface as of the depths.

John E. Costigan's "Spring Landscape" is of green hillsides instead of the wood interiors he more often paints. It proves him as able to handle open, airy spaces as well as the broken lights and shadows of the thicket. Henry S. Eddy has a most likable picture in "The Church in Our Town," with its fine, slender lines of the tower and the tree in front of it.

Harry Hering has a gray landscape, "Rising Mists," with a little house on a hillside, which is quite enjoyable. Hayley Lever's "Fishing Boats" is quite fine in color and vitality of line; George Pearce Ennis employs deep, rich color in his "Weir Menders"; Russell Chaney has painted the magnificent equestrian statue of Col-

leoni in Venice, and carries throughout his picture the dominating force of the splendid warrior.

Murray Bewley's head of a little girl is of exquisite charm. Felicie Waldo Howell has used white with rare distinction in her old Colonial, "Sargent House, Gloucester"; Sigurd Skou uses color tellingly in the long headland that juts out into the sea in his "Pointe de Rac." Others represented are Paul Dougherty, Bruce Crane, Eugene Higgins, Sidney E. Dickinson, Emil Carlsen, Cullen Yates, L. Paul Dessar, Arthur B. Davies, Carle J. Blenner, Carl Run- gius, James Scott, Chauncey Ryder, Aston Knight, John Noble, Henry R. Poore and Douglass Fraser.

There is also sculpture by Maude S. Jewett, Laura Gardin Fraser and Amory Simmons.

American Paintings at Milch's

There are some distinguished pictures in the group of American paintings arranged by the Milch Galleries for its first summer show. One of the most interesting is Childe Hassam's exquisite painting of a giant dogwood tree in bloom before an old house, a big canvas, luminous in color and having that brilliant quality of surface which Hassam is one of the few painters to achieve.

W. L. Metcalf is represented by "The Brook," a picture with an interesting problem, showing shallow water gurgling over the stones in both sunlight and shadow. Pines shut out all glimpse of the sky. Eugene Speicher has some very remarkable flower paintings, among which that of tulips, red-and-white striped mixed with those of a lustrous brown, are placed in an old majolica vase against a dotted background. Maurice Fromkes shows a head of an old Spanish peasant. The way the forehead is outlined against the blue sky is very sensitively felt.

One of Twachtman's best snow scenes is an important contribution. It shows a gray barn with a light snow on the ground, and the way color is introduced, notes of greens and yellows, in both the white and the gray, is very subtle and effective.

One of Leon Kroll's landscapes, with figures which he always combines so successfully, is another unusual note in the show. This painting, "Drying Her Hair," shows a group on a porch in a wide landscape background; the color is rich and lustrous, and the figures take their place in a certain inevitable fashion in the scheme of the picture.

Kraushaar's Summer Show

The paintings by contemporary American artists which will be on view at the Kraushaar Galleries until August include the work of more than a dozen painters. Gifford Beal sends one of his long, narrow panels of Rockport, of a kind that might very well be used as an overmantel decoration and yet successfully avoids

every suspicion of having been designed for decorative purposes. Max Kuehne has a painting of Gloucester which is very full of well-assembled detail and is fresh and pure in color.

Another artist who elicits all the luster that is to be had in color is H. E. Schnakenberg, who has erstwhile been painting in a very dry, restrained manner, but in the still life which represents him here, his first painting to find its way into these galleries, there is a rich gleam that shows a different feeling for color than he has ever displayed before.

Samuel Halpert's "Winter Afternoon in 57th Street" is a welcome sight these warm days, although, outside of the subject matter, on which we refrain from basing our judgment of a work of art, it is excellently done and has a movement, a vitality, that he will do well to sustain in his other pictures of New York. George Luks is represented by a little boy in a yellow sweater, whom he calls the "Amateur Baseball Player," a painting which ranges from a pure luminosity of color in the face and in the yellow garment to the flat but by no means dead gray of the background.

There are also a fine landscape by Ernest Lawson, "A Head Sea" by Reynolds Beal, "Evening" by Jerome Myers, "Subway" by Guy Pène du Bois, "Arrival at the Inn" by Augustus Vincent Tack, "Fifth Avenue, 1909," by John Sloan.

In "The Bathers, Bellport," by William J. Glackens, the rose mist that hangs low in the blue sky is so restrained as to be almost somber, and the yellow bathhouse on the shore makes an interplay of tone which is exceptionally gratifying. A lovely group of figures, "Summer," represents Maurice Prendergast, and two women's heads, "In Passing," Kenneth Hayes Miller.

Italy Restores Gerhardt Home

BERLIN—The Italian government has restored to the Academy of Fine Arts in Berlin a country house at Olivano, near Rome, which Professor H. Gerhardt had donated about the end of the past century to the Academy as an artists' home. There also seems to be a chance of Italy restoring to Prussia the villa Massimi in Rome, a gift of Geheimrat Arnhold for German artists.

Want Bernhardt House for Museum

PARIS—Admirers of the late Sarah Bernhardt wish to purchase and preserve the house in the Boulevard Pereire, Paris, where the tragedienne resided for more than thirty years. The place was sold at auction for 600,000 francs. The municipal council of Paris has been urged to buy the house and make of it a theatrical and art museum.

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Grand Central Advertises Art in Atlanta



Courtesy of the Grand Central Art Galleries
The second annual art exhibition conducted by the Grand Central Galleries was advertised in various ways. Placards on street cars was one of the most effective.

Eisler Collection Sold in Vienna
Contained "Paganini" by Ingres

VIENNA—The dispersal of the private collection of Gottfried Eisler in Vienna realized a grand total of 3,500,000,000 paper crowns. The sale was largely attended. The most important prices and items were:

	Paper Crowns
Rudolf von Alt, "St. Stephen's Cathedral".....	88,000,000
Pettenkofen, portrait.....	53,000,000
Schindler, "Soldier".....	92,000,000
Waldmüller, portrait.....	72,000,000
Fueger, portrait miniature.....	98,000,000
Fueger, portrait miniature.....	86,000,000
Ostade, drawing, "Peasants in an Inn".....	11,500,000
Ingres, portrait of Paganini.....	11,500,000
Statuette of Alexander the Great, 17th century B. C.....	51,000,000

Albrecht Dürer's famous drawing "The Good Thief on the Cross," had been valued at 200,000,000 paper crowns, but was not sold and will be brought to London.

DE GRAMONT'S ART
BRINGS 4,350,000 FR.

Sale at the Salle Petit Causes Spirited Bidding—Mr. Feral, Expert, Pays Top Price for a Fragonard

PARIS—The sale of the collection of the late Duc de Gramont by MM. Lair-Dubreuil and Albinet at the Salle Petit realized in some cases prices far above the experts' estimates. Fragonard's painting, "L'Heureuse Famille," attained the highest price. Starting at 500,000 francs, the valuation price of M. Feral, the expert, it finished, after a keen contest with M. Wildenstein, at 721,000 francs, the price paid by M. Feral himself on behalf of a great Parisian connoisseur.

Next came the Beauvais tapestry after Boucher, "La Toilette de Vénus," which went to M. Paul Jonas for 630,000 francs on an asked price of 500,000 francs. "Le Philosophe" by Rembrandt was acquired by M. Pinchon for 210,000 francs, although the experts' valuation was only 30,000 francs. The two large canvases by Hubert Robert, "Le Pont sur le Torrent" and "La Cascade," were purchased by M. Paul Jonas for 165,000 francs each, and the "Portrait de Bossuet avec le Grand Dauphin" by Largillière was acquired by M. Fuller for 100,000 francs.

Among the furniture a Louis XV lacquer commode by Coromandel with gilded bronzes signed B. V. R. B. realized 184,000 francs, which was below the asked price of 200,000 francs. Two side pieces in Boulle style, but belonging to the Louis XVI period, realized 116,000 francs. The Gobelin tapestry after Van Orley was acquired by M. Schoeller for 115,000 francs. A Sèvres porcelain vase, turquoise blue, Louis XV period, went for 100,000 francs.

The total realized was about 4,350,000 francs.

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STUDIO NOTES

Frank Townsend Hutchens has returned from the South of France, and will be at his studio in Silvermine all summer.

Mrs. J. Francis Murphy has returned to her home at Weedwild, in Arkville, N. Y., after five months abroad. Most of her time was spent in Nice, Paris, London and Copenhagen.

Miss Esther Singleton, recently art critic of the New York American, has been appointed editor of *The Criterion*, which is to be published monthly.

Charles Allen Winter and Alice Beach Winter are leaving this week for their summer studio at East Gloucester. They recently sold a number of pictures to A. M. Heck, a collector of Hermosa Beach, Cal.

Elizabeth Grandin is spending the summer at her country place in Hamden, N. J.

Helen S. Davis is on a tour through the West. She will stop at Santa Fe and will return by way of Denver.

Louise Upton Brumback has gone to Gloucester to open her studio and arrange for the exhibitions of the Gloucester Society of Artists, of which she is president.

Winthrop Turney and Agnes Richmond (Mrs. Turney) are going to Woodstock for a couple of weeks, after which they will spend the summer in Maryland.

Stuart Davis has gone to Gloucester to remain until late in the autumn.

Elmer Schofield sailed on May 30 for Ireland and Scotland, where he will paint for his exhibition at the Milch Galleries in the early fall.

Matilda Browne Van Wyck is in Atlantic City for a fortnight.

Maud M. Mason is at New Canaan, where she is spending the second season in her new studio.

Carle J. Blenner exhibits flower paintings at the Hanna-Thomson Galleries during the convention of the Garden Club, which is being held in Detroit this month.

Estelle Manon Armstrong, who recently held an exhibition at Morgantown, W. Va., sold four pictures, one of which was given to Miss Abby Rockefeller as a wedding present.

Mary Riley and Emma Mendenhall have sailed for Europe.

H. Harris Brown sailed on May 30 for his Garden House Studio in Chelsea, London, where he will spend the summer painting portraits.

Susan Ketcham is preparing to go to her summer studio at Ogunquit Me.

Julius Delbos, who has been painting in Lakewood, will sail for Europe this month. He will spend most of the time sketching in Spain.

Louis F. Berneker and Maude Berneker have gone to their studio in Gloucester for the summer.

C. E. Polowetski has moved from his studio at 75 Fifth Ave. to 24 East 4th St. Since his return from Paris, about two years ago, Mr. Polowetski has painted many portraits of prominent people, including those of Grace La Rue, the actress.

OBITUARY

DONN BARBER

Donn Barber, president of the Architectural League of New York, died at his home, 125 E. 74th St., New York, aged 53. A few days before he had been appointed by Secretary Hoover as one of the American delegates to the International Exposition of Modern Decorative and Industrial Arts in Paris. He was president of the Society of Beaux Arts Architects in 1909 and 1910. He was also an Associate of the National Academy of Design.

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CHRISTIE'S SELL ART
OF THREE ESTATES

Works by Leighton and Alma-Tadema Bring the Highest Prices in Sale of Pictures and Drawings

LONDON—At Christie's good prices were realized by the sale of modern pictures and drawings from the property of the late E. M. Denny, E. Mitchell Crosse, and the property of a gentleman. Among the more important items, the prices and their purchasers, were the following:

PICTURES

73—"Morgan-le-Pay," by Frederick Sandys; Strong.....	£388
74—"Medea," by Sandys; Strong.....	£525
75—"Vivien," by Sandys; Fielding.....	£199
76—"Cattle by a Stream; Stormy Weather," by P. Wilson Steer; Sampson.....	£126
130—"Love in Idleness," by Alma-Tadema; Sampson.....	£1,050
132—"Harvest Time in Surrey," by Vicat Cole; Gooden & Fore.....	£241
133—"A Surrey Cornfield," by Cole; Gurr Johns.....	£120
134—"The Watering Place," by T. S. Cooper; Gooden & Fore.....	£210
138—"A Sunny Summer's Day," by B. W. Leader; Gooden & Fore.....	£525
139—"Summertime on a Welsh River," by Leader; Gurr Johns.....	£168
140—"Stepping Stones Near Chapel Curig," by Leader; Gurr Johns.....	£157
141—"The Music Lesson," by Leighton; Lord Bearsted.....	£3,255
142—"Kittens," by Leighton; Huggin.....	£892
143—"The Reception," by J. F. Lewis; Gurr Johns.....	£168
145—"The Girlhood of St. Theresa," by Millais; Sampson.....	£441
146—"The Parable of the Tares," by Millais; Sampson.....	£105

DRAWINGS

70—"Fishing in Cumberland," by P. De Wint; Mrs. Riville.....	£110
90—"A Storm Off the Coast," by Copley Fielding; Amor.....	£420
91—"Landscape with pastoral pictures and animals; a castle in the distance, by Fielding; Sampson.....	£178
108—"The Bridge of Sighs, Venice," by S. Prout; Gurr Johns.....	£178
110—"Near the Little Town of Lago Negro," by T. M. Richardson; Sampson.....	£225
117—"A Hay Field at Steyning," by R. Thorne-Waite; Gooden & Fire.....	£189
118—"The River Adur, Bramber, Sussex," by R. Thorne-Waite; Gooden-Fox.....	£168
119—"Dover Castle and Town," by Thorne-Waite; Gurr Johns.....	£162
120—"Hastings Beach: A Scene Near the Fish Market," Thorne-Waite; Gurr Johns.....	£131
121—"Dover from Cornhill," by Thorne-Waite; Gooden & Fore.....	£231
123—"A View of the Downs," by R. Thorne-Waite; Gooden & Fore.....	£131
128—"On the Severn, Near Bridgnorth," by P. De Wint; Gooden & Fore.....	£131

New York Auction Calendar

BROADWAY ART GALLERIES

1692 Broadway

June 11-13, afternoons—Home appointments of the Sherri estate. Collection of oil paintings sold by order of Ward McAllister Lloyd, with additions comprising art treasures, Persian carpets and rugs, etc., removed from a Park Ave. residence.

PLAZA ART GALLERIES

5 E. 59th St.

June 9-11, afternoons—Entire contents of a private residence at 20 West 77th St.

RAINS ART GALLERIES

3 East 53d St.

June 10-12, afternoons—Tapestries, paintings furniture, jewelry, glassware, Chinese ceramics, etc.

WALPOLE GALLERIES

12 West 48th St.

June 11, afternoon and evening, and afternoon of June 21—Objects of art, including English, Bristol and Spanish glass, furniture, paintings, Staffordshire figures, silver and Sheffield plate, etc.

Jewels Stolen at Detroit Museum

DETROIT—Precious stones of great value, including rubies, uncut diamonds and brilliant Oriental sapphires, which were part of the collection of the late Frederick B. Stearns, have been stolen from the Detroit Institute of Art. A former employe is suspected. The jewels were kept in a glass compartment, screwed to a showcase.

Sir Joseph Duveen Sails

Sir Joseph Duveen, the well-known art connoisseur, sailed for Europe on Wednesday, June 3, on the *Mauretania*.

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Peale's "Washington" Brings \$950

PHILADELPHIA—In the sale of the estate of Charles A. Munn, of "Woodcrest," Radnor, in the Philadelphia Art Galleries, a portrait of Washington by Rembrandt Peale brought \$950. A handsome pair of engraved and chased silver candelabra brought \$276.

New Britain Buys a Metcalf

NEW BRITAIN, Conn.—The New Britain Museum has purchased a canvas by the late Willard L. Metcalf for its permanent collection called "November Mosaic."



"The Shower"

By N. H. J. Baird, R. O. L.

An illustrated brochure dealing with this distinguished artist's productions, is now being prepared, and will be sent to those who are interested, upon application to

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PARIS31 BOECKLIN WORKS
LENT BY CHICAGOANSHitherto Unknown Series of Pictures
Painted in the Campagna in His
Youth Are Exhibited in Zurich

ZURICH—The Kunsthau in Zurich has arranged an exhibition of works by Arnold Boecklin, which gains additional interest through a series of thirty-one paintings emanating from private possession in Chicago, which have never before been shown in Europe.

These landscapes, painted about the year 1851 in the Campagna, were at once sold by the artist to two foreigners, whose heirs have now lent them for the exhibition here. The names of the owners are being withheld. The showing is of great importance for all interested in his art and also for investigation, seeing that they throw light upon a hitherto unknown period in the development of the artist, the period of his youth.

Incidentally, the permanent Boecklin exhibition at the Kunsthau has been appreciably added to by the donation to the collection of four of the artist's early paintings. —F. T.

Stransky Sails for Europe

Josef Stransky, who recently became affiliated with M. Wildenstein & Co., 647 Fifth Ave., sailed Friday, June 5, on the *Homer* for an extended stay in Europe. He will return in October and go to St. Louis, where he will conduct an exhibition of paintings at the Noonan-Kocian Galleries.

"Lady Astor" at Bedford College.

LONDON—A reception to Lady Astor marked the installation at Bedford College for Women of the painting by Sir Charles Sims of Lady Astor's introduction to Parliament. The House declined to receive the much-discussed picture because it was against the rule to hang pictures of living members.

London Artists May
Hold a "Daub Fair"Seek to Get Rid of Their Unsalable
Pictures in the Manner of the
Painters of Montmartre, Paris

LONDON—There is talk in London studios of emulating the Paris "Daub Fair," at which artists hawk their own canvases, after having proved unsuccessful in disposing of them to patrons or dealers.

It is said that at the Foire aux Croutes at Montmartre as much as 30,000 francs' worth of pictures change hands and that no loss of prestige accrues to those who openly take this means of ridding their studios of the unsalable, many an artist who has taken advantage of the Fair having ultimately achieved fame and fortune.

The only question is, can the English temperament carry such a venture through with the same aplomb as belongs to the Frenchman? I for one beg to doubt it. —L. G.-S.

Home of Alma-Tadema, Designed
by Himself, to Be Sold at Auction

LONDON—Early in June a house which should prove of very special interest to all who remember the heyday of Sir Lawrence Alma-Tadema's vogue, comes under the hammer of Messrs. Hampton. This is Sir Lawrence's own house in Grove End Road, St. John's Wood, where he built himself the famous Byzantine studio and the Atrium with the marble impluvium.

The whole has that artistic distinction which comes about only when the interior is entirely designed by the mind of a single artist with a love of his work, and forms one of the most notable private dwellings that London can boast.

\$50,000 for Chicago Institute

CHICAGO—The Chicago Art Institute and the Chicago Jewish Charities are beneficiaries under the will of Abraham G. Becker, filed in Waukegan, each receiving \$50,000.

MODERNIST ART IS
SHOWN AT WEMBLEYSympathy for All Schools Demonstrated by Exposition Authorities—
The Pre-Raphaelites Wear Well

LONDON—The Palace of Arts at Wembley is even more interesting than last year, for the modernist school is represented with much sympathy and its proximity to the art of past centuries gives the students an opportunity of valuable comparison.

It is noteworthy that modernist principles seem to be pursued with even more success by the Canadian section of exhibitors than by any other, and a prolonged study of the exhibits suggests that the reason for this success lies in the fact that Canada itself is, as it were, a modernist country, with a few prejudices as regards art to get rid of ere she adopts the new methods. However this may be, her latter-day art has none of that self-consciousness that distinguishes certain aspects of our own; it comes more naturally, and is on the whole more expressive and virile.

Certain canvases that were regarded as quite modern in style in their own day now seem strangely out of date, as, for example, Orchardson's "Four Generations," in which he depicts with a curious woodenness Queen Victoria, Edward, George and the Prince of Wales. We demand something more profound of portraiture in the present year of grace. Beside it Hogarth and Zoffany stand out with an enhanced charm, able far better to stand the test of the years, even though separated by so many more.

The Pre-Raphaelites perhaps wear as well as any of the Victorians. Holman Hunt's "Hiring Shepherd," lent by the City of Manchester, has abated none of its allure since it was first painted, though Rossetti, his contemporary, leaves us colder than he did when his genius first burst upon us. This is probably because the outlook of Holman Hunt is fresher, with less of the exotic and of the hothouse in its inspiration.

The section devoted to our "Empire Builders" is interesting, partly because of the selection of those who are to be counted as "builders" in this sense. But whether we feel inclined to agree to the inclusion or not of King Henry VIII in this category, we are glad to make the acquaintance of the small bonestone carving of the monarch that is attributed to Holbein. John Tweed's sculpture of Cecil Rhodes is impressive, though here it is not seen to advantage. His nude, "Drusilla," is a piece of work of great technical excellence and much charm.

Portions of the rooms are like resuscitated Royal Academies. We meet the same names as at Burlington House, and in some instances even the same pictures. Munnings and Orpen, D. Y. Cameron and Glyn Philpot. Sir Frank Dicksee and S. J. Solomon—all are there. And, by the by, the earlier Orpens, though perhaps not showing quite such perfect mastery of medium as the later, have undeniably greater delicacy. There is a graver and a subtler suggestion about them than in the slick new canvases.

The XVIIIth century portraits are in themselves well worth a visit. Gainsborough's "George Canning" is a gem of characterization, a feature in which Sargent's portrait of Mr. Chamberlain is strangely lacking. The latter work now seems empty and cold and without the bravura of his later portraits. In fact, the "retrospective" section is extraordinarily valuable in allowing one to renew acquaintance with the work of the more modern men and reconstruct one's views regarding its development.

The present collection of works of art, ancient and modern, covers so vast a field that, in the scope of a short notice, nothing more than a cursory

glance can be given. These are no more than casual impressions conveyed during an afternoon's visit paid under the usual exhibition conditions that are so altogether discouraging to the proper mood in which pictures should be studied. The "crowd psychology," of which it is now the fashion to speak, is by no means sympathetic to art contemplation, and I would greatly prefer to go anywhere than to Wembley in order to pursue it. —L. G.-S.

First Trinational Show, Including
Work by American Artists, in Paris

PARIS—Paintings and sculpture by living French, American and English artists, chosen without regard to tendencies or schools, is shown at the Durand-Ruel Galleries.

The exhibit was organized under Mrs. E. H. Harriman, of New York, to create a better understanding among the three peoples, the theory being that they can more intimately be united by sentiments and ideals than by material interests.

From Paris the collection, which is named the "First Trinational," will be taken to London and New York, and it is hoped to hold an exhibition yearly on similar lines.

Among the American artists represented are Arthur B. Davies, Walt

A. S. DREY

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and
Works of ArtMUNICH
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Kuhn, Max Weber, Jo Davidson, Cecil Howard, Allan Tucker, Mrs. H. P. Whitney, Charles Sheerer and "Pop" Hart.

The French artists chosen represent such widely different tendencies as those expressed by Laurens and Picasso.

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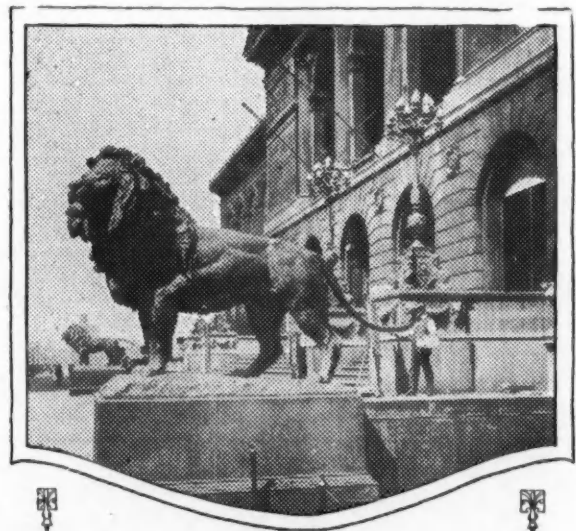
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*Portrait of the Hon. Augusta Phipps
By Thomas Gainsborough, R. A.*



*Marble Statue of a Draped Woman,
Greek, 4th Century B. C.*

Fine Old English
and French Furniture



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By Sir Henry Raeburn, R. A.*

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including a

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from Stowe Palace.

**The Garter Ribbon and Gold
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(authenticated)*

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and Queen Anne Needlework**

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of 16th and 17th Centuries.**

Early Persian Carpets



*Panel of the Tudor Room of Remarkable
Elizabethan Needlework*



An Henri II Cabinet

The pictures and other objects were collected by the late owner for his private Museum, thus they are typical of the artists and workmen represented and of the countries and periods of origin.

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(For addresses see page 6) or of the Auctioneers at their Reynolds Galleries, Leicester Square, London.*

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HUNTINGTON GENEROSITY

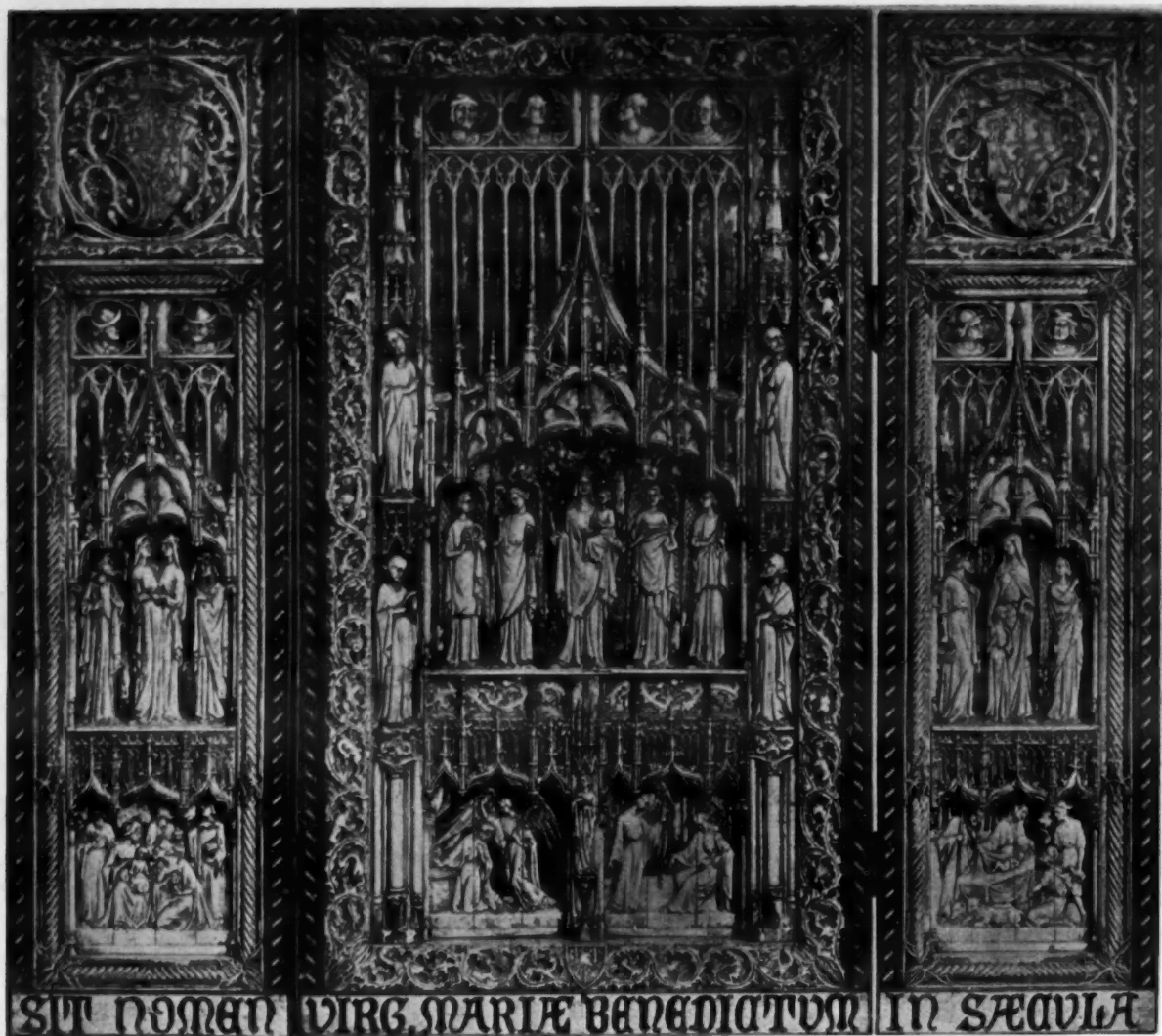
In relinquishing his interest in the collection of paintings which his father, Collis P. Huntington, destined for the Metropolitan Museum, Archer M. Huntington adds one more to those generous gifts to the public which gives the Huntington family a place of preeminence among the benefactors of art in this country. Although the collection is actually the gift of Collis P. Huntington, under the terms of his will of 1897, three years before his death, a life interest in the paintings was vested in his widow and son. Mrs. Huntington died last year, and Mr. Huntington was entitled to enjoy them during the remainder of his life.

It would have been entirely reasonable and natural if he had wished to keep this collection for his own enjoyment, if only for the sake of the Vermeer it contains, "The Lady With a Guitar," which is one of the eleven Vermeers in this country and of the thirty-nine in existence. Or it might have been the two portraits by Hals, Sir Joshua's "Lady De Smythe and Children," or the well-known painting by Lawrence, "Nature," in which he portrays the two little girls of Mr. Calmady, that would have held some claim on the affection of their owner. But in the future if he wishes to enjoy this precious Vermeer, or any of the Dutch or English portraits, or the Barbizon paintings in which the collection is particularly rich, he will have to do so along with the public he has so generously favored.

In making this gift he is carrying along the tradition of his family, a family which has given more in the name of art than any other in the country. The late Mrs. Huntington gave the ground at 157th St. and Broadway for the Hispanic Society, on which Mr. Archer Huntington built the gem of a mansion that now stands there. Mr. Huntington also contributed substantially to the neighboring museums of the Numismatic Society and the National Geographic Society. Mrs. Huntington presented to the Hispanic Society the portrait by Velasquez of the Duke of Olivares, for which \$400,000 was paid.

Out in California Henry E. Huntington has formed at San Marino not only one of the finest collections of paintings in the country, but one of the rarest libraries in the world. Best known to the public are the "Blue Boy" and the "Mrs. Siddons as the

A Gothic Ivory Triptych, Once Owned by a Russian Princess



This ivory triptych, exquisitely worked in Gothic design, depicts episodes in the life of the Virgin Mary, with saints and angels.

The center panel has a beautiful border of scrolls, elaborated with birds, animals and grotesque figures, and the side panel borders are of delicate fluted carvings. The background, from which the figures are carved in relief, is a rich magenta, alternated with black. The center panel is 23 3/4 inches high by 13 wide, and each of the wings is 23 3/4 inches high by 6 1/2

wide. The whole is enclosed in a tooled oak case, with elaborate wrought-iron mountings.

This triptych compares favorably, it is said, with the one in the Metropolitan Museum of Art, which was purchased by the late Mr. Morgan for a sum said to be in excess of \$80,000, and comes to the galleries of Samuel Gensler Rains, 3 East 53d St., New York City, from a well-known London collector, who purchased it from the executors of the late Princess Alexis Dolgorouke, an Englishwoman,

and has been for centuries in one of the palaces of her husband's ancestors. Her husband had been a chamberlain to the Czar, his father was Secretary of State and Keeper of the Privy Seal for Emperor Alexander II, and his family was one of the most important in the Russian Empire.

The owner, in entrusting its sale to Mr. Rains, has stipulated that it is not to be sold at public auction, as he wishes it to find its rightful place in the home of some private collector or in a museum.

Tragic Muse," whose coming to America three years ago was so much heralded in the press. His library contains examples of English literature and Americana which make it one of the finest private collections in the world. And all this Mr. Huntington is arranging to leave in trust for the benefit of the public.

So in Archer Huntington's latest evidence of good will toward lovers of art he only adds to that debt in which we all stand to his family.

THE WORD OF A CHILD

A few weeks ago in Philadelphia they had an Art Week, of which no one interested in art need be told, and as a part of the week's activities the school children were asked to write an original definition of the word art. Prizes were given to the young who were most able to ape their elders in circumscribing the idea with words. Far down on the list, included because it was one of those delightful things only a child can say, came this from a little girl: "Art means a lot. I will need it later on." This dear little definition is something which puts the savants to shame.

One remembers Tolstoi's "Art is a human activity consisting in this"—and the long string of adequately descriptive but totally uninspired words which follow, and also Nietzsche's "Art is the great means of making life possible, the great seducer to life, the great stimulus to life," while the generally verbose Dr. Johnson was satisfied to remark that art was "the power of doing something which is not taught by nature or by instinct." These and many more cannot be assailed as untrue, but they seem sadly lacking, perhaps because they aimed so high; they have tried to compress an infinite idea into a phrase, to mark out boundaries, and the boundaries of art are uncharted and must remain so. This little child who recognizes that art is important, that she will need it in her life "later on" has said infinitely more. She has given it due recognition; she makes her little genu-

flexion before the great mystery and she dimly divines that some time it will mean a great deal to her.

And is not this all that we do know about art—that it "means a lot," and that it has a part to play? That some time when other interests fail, when things once dear are suddenly deprived of their significance, art may fill up the gap with its unfailing sufficiency? That in the search for beauty

in that "later on" which may become so disastrously empty, life may renew its meaning? That art is something stable, sure, a feast for all who will partake, a solace as well as an inspiration, the one presence that may enter into a mood of joy or sorrow, of exaltation or despair—is it not beautiful that the perception of this, unconscious though it was, has been felt in the heart of a child?

The Witt Library in London

By RAYMOND HENNIKER-HEATON

The author is the former director of the Worcester Art Museum. He has now taken up his residence in London, and will henceforth devote himself to writing and research work. Reprinted from the Boston Transcript.

The name of Sir Robert Witt is well known in London. He is a knight bachelor, a commander of the order of the British Empire, an M. A. of Oxford, a Fellow of the London Society of Antiquaries, and a solicitor. The fact that he is a member of the Leander Club suggests that at one time of his life he was of some importance in the rowing world, but his main attraction outside his profession is art. He is a trustee of the National Gallery, and also of the National Gallery of British Art, commonly called the Tate Gallery; also chairman of the National Arts Collection Fund, of which he was one of the founders; and we find that he is the author of various books on painting, one of which is a "Catalogue of Painters and Draughtsmen in the Witt Library."

That wonderful "Who's Who," which records the recreations of the illustrious, tells us that Sir Robert's relief from the cares of his profession is found in "the formation of a library of photographs of pictures and drawings of all schools, at 32 Portman Square (his London house), open for the use of serious students and others interested in art." Sir Robert Witt began his collection of reproductions some thirty-odd years ago when he was an undergraduate at New College, Oxford, but he could little have realized what his hobby would develop into. He now has a collection of between a quarter of a million and three hundred thousand photographs and prints, twenty thousand of which have been added within the last couple of years or thereabouts. Sir Robert and

Lady Witt take a prominent part themselves in the arrangement of this vast and ever-increasing collection. To help them, there is a permanent staff of four secretaries, and an indefinite number of volunteers, seven or eight as a rule, making, say, around a dozen in all; and yet so numerous are the accretions that arrangement of them is months in arrears.

The method of arrangement is a matter of importance for the student, and more especially for the student who is pressed for time. The reproductions are stored in cloth-covered wooden cases which stand on shelves around a large room, like books in an ordinary library. The first division must obviously be into schools—Italian, French, Spanish, Flemish, and so on; these being in turn subdivided into sections for the various artists. For some, one box is sufficient; but a single artist may have four, six, eight—as many, in short, as may be required for the reproductions of his works, suitably divided. The division would be into portraits, landscape, subject pictures and so on. Then, again, comes a further sub-division in the box itself. The photographs and prints are kept in cartridge paper files, and in the lettering of these, every conceivable thing is done to lessen the task of selection for comparison. An example will show what is meant. X may have a picture representing a scene, say a village festival, which he believes to be a reproduction of some Dutch or Flemish master; he would find the box or boxes containing the works of this master all properly labeled with the contents of each box. Taking down the one marked "village festivals," he would find inside files lettered, it might be, "festivals with a church on the right," or "chateau on the left"; or it might be marked "with neither church nor chateau." This shows the ease with which any repro-

"SCARECROW" CRIED AT EPSTEIN'S ART

His Memorial to Hudson, the Naturalist, Arouses Severe Criticism, But He Hits Back at His Critics

LONDON—"Scarecrow" and other epithets are being hurled at Jacob Epstein's memorial to W. H. Hudson, the naturalist. Premier Baldwin unveiled the memorial in Hyde Park at a ceremony attended by a large throng, most of whom were unable to get a good view of it at the same time because it is partly hidden in what is known as Birds' Sanctuary.

One feature is a plaque supposed to represent a gentle, fairylike Rima, a character in Hudson's "Green Mansions." The figure which Epstein presents as Rima has a Babylonian aspect utterly opposed, in the eyes of critics, to the idea of Rima suggested by Hudson.

The American-born artist made answer to his critics as follows: "Some people appear to have expected from me an exact and realistic illustration of Rima, genius of the forest, as conceived by Hudson. Rima was my theme and I carved my sculptural conception of Hudson's work. I set out to create a new work illustrative of the great naturalist's artistic conception of Rima. No one can better that."

"The business of the sculptor is to create new work which is of value in itself. As for my conception of Rima being out of harmony with the spirit of Hudson's great nature and an added Epstein, I fancy it must be my critics who are not in harmony over the theme. I have had the advantage of six months' work on the actual panel and twelve months before that on a study of the theme and of sketches in connection with it. My critics probably have not had more than a passing glance at the tablet during the past few days."

"I am quite content with my own approval of my work and do not work to seek the approval of others. I have, however, received many messages of approval from artists most competent to judge the work."

"I notice," continued Epstein, "that some critics allude to the diaphanous draperies of my Rima. Hudson describes her as being in garment-like cobwebs. That is something which cannot be rendered in sculpture. I have given the figure a bold and vigorous line because I realized that the best view would be from a distance of 50 to 60 feet from the panel."

LONDON—Why Epstein was ever called upon in the first instance to execute a memorial to one whose whole being was animated by the love of nature and the open country is one of the marvels that occur from time to time without any sane individual being able to account for them. In regard to the Oscar Wilde monument at Père la Chaise, the sculptor was on more sympathetic ground and the result was in accord with its purpose, but this is a very different matter.

Epstein's contention is that he had intended the panel to be looked upon entirely as a piece of decorative art, but it is, of course, natural that lovers of Hudson's work should seek a definite connection with it in the stone. The panel, which depicts Rima with head thrown back so that the outline of the face coincides with the top of the panel and with hair which develops into bird's plumage, is set in a broad screen of stone which gives it a duly impressive effect, while at the same time bestowing a frame somewhat out of proportion to it. The angularity of treatment and the way in which the figure and the birds are wedged against the other conveys a suggestion of something cruel rather than joyous.

—L. G. S.

duction may be got at for comparison; and with the reproduction will probably be filed a history of the painting itself, with successive possessors, and the prices obtained at the sales. If the object of the visit is more general, box after box may be examined and the works of any master studied at leisure.

For five hours a day does Sir Robert throw his library open to students and lovers of painting: everything is free, the whole expense of the collection and upkeep being borne by this generous benefactor. May he live for long to enjoy the honors which a grateful country has bestowed and will bestow upon him.

In this country Miss Helen Frick, a close personal friend of Sir Robert, is following his example. She has already a number of assistants and large progress has been made toward a collection similar to the one which Sir Robert is forming.

Mr. Henniker-Heaton Sails

Raymond Henniker-Heaton, formerly director of the Worcester Art Museum, sailed last Saturday on the Cedric for England. He will live in London henceforth and devote himself to writing and research work. He has been appointed foreign advisor to the Museum.

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NO THRILLS IN SALON OF THE TUILERIES

Work of Emile Bernard Stands Out,
and There Is Other Good Paint-
ing, and Some Notable Sculpture

PARIS—While the Salon, that with a capital S, which has the glory of being the oldest of the Salons, has built its barracks on the terrace of the Tuileries, the youngest, called the Salon of the Tuileries because it first saw the light there two years ago, has just opened its doors at the Porte Maillot. These changes have no importance, and no one mistakes its doors.

In the same manner that the Nationale was founded by a group of dissidents from the Artistes Français, the Salon of the Tuileries was formed by artists of the Nationale discontented with the retrograde spirit of juries and their systematic opposition to the young. In agreement with the most prominent painters of the Autumn Salon, they united to found a new Salon, with the object of permitting the young artists to produce their work under favorable conditions, and it must be acknowledged that it is very liberal in spirit. It must also be recognized that there was no need whatever of a new Salon, the young having already the Autumn Salon, and above all, the Independents, where everyone could freely exhibit his work. Such as it is, it is a Salon neither better nor worse than those already existing and very much like them. Its only reason for being is that it prolongs the season during the summer, and so gives the artists a new occasion to show their work.

But as it is composed of artists of diverse tendencies, often very contradictory, it can have neither doctrine nor aim; in a word, no more of an ideal than the Nationale, which was founded under the same conditions, and that is its weak point. The first year it only appealed—as there is here no jury but a committee of invitation—to a limited number of artists; this year, probably desiring to show itself more liberal, it has opened its doors wide and doubled its space, 10—ART NEWS

wherefore the 1,600 works brought together this year can scarcely pretend to be called "selected." Although its ensemble is of a good standard, this exhibition, notwithstanding the diversity of its tendencies, is but mildly interesting. Before undertaking to give, not a description, which would be impossible without interest, but an enumeration of the most representative paint-

ers, I must call attention to some very exceptional work sent by an artist who has not only never shown here before, but who has not taken part in any Salon for years, M. Emile Bernard. I recently remarked that we do not always belong to our time and that certain artists have mistaken their century. Emile Bernard is of these; he belongs obviously to the Renaissance, and his four great compositions, which fill an entire room, seem to be the work of a contemporary of Michelangelo or of Titian.

Now, Emile Bernard was toward 1890 one of the most promising among the young painters of the school of Pont-Aven, of which Gauguin was the leader. He also knew Cézanne and esteemed him, and the story of the pilgrimage which he made to the old master of Aix is very instructive and interesting reading. Because Emile Bernard is not only an exceptional painter and engraver, he is also a poet of great worth and a very competent writer on art, and a remarkable theoretician. Having begun as one of the most brilliant painters of the young new school, he felt himself little by little, in the course of his journeys through Spain and Italy, drawn in the wake of the classic masters, and particularly those of the Renaissance, whose example exercises upon him an influence the more profound because he felt himself one of them; and from that time on, totally careless of success and of what might await him, he devoted himself entirely to studying them, and, possessing their spirit, tried to rediscover their methods.

He has ceased to live in France and has for some years installed himself at Venice. He is a great worker and a great artist who in another day would have found a public worthy to appreciate and admire him. In Italy, where the study of the masters has not ceased to be an honor, he has for several years been recognized as continuing the great classic tradition. Here the art-loving public, whose battle cry is for the moment, "painting for painting's sake," which has even less sense than "art for art's sake," is ignorant of his work and almost of his name, and the critics, upset in their little habits, ticket him as neo-classic, and pass on to something else. Evidently his four great compositions, "The Building of the Temple," "Heros and Gods," "Christ Healing the Sick," and "The Spirit of Doubt," uniting dozens of figures in compositions in which breathes the great classic spirit, are more difficult to judge than the compositions of the best of our young men, which at the most group two, three or four persons. It is also evident that these great com-

positions are not made for collectors of easel pictures, and that they are filled with a nobleness and spirituality which must shock contemporary materialism. But Bernard cares nothing for this, and continues to work with the serenity of one who has found his true way.

Among the most admired paintings of the Salon one must mention two women by Asselin, the nude under an umbrella of Favory, the nude in a hammock by Kvapil, the composition of Picard le Doux, and the country scene of Theophile Robert.

Among other figure painters whose work should be mentioned are Péquin, Warquier, Barbey, Friez, Gimmi, Coubine, Crissay, Ortiz, Van Dongen, Lebasque, Sorine, Gernez, Muter, Barat-Levrault, and many others. Among the painters of landscape Charlot, Kayser, Vergé-Sarrat, Vlaminck, Déziré, Bompard, Deltombe, Buhot, Céria, Zingg, Urbain, Thorn-dyke, Olivier, Frelaut, Lacoste, Rameau, Clairin, Girieud, Ottman. The side of the "Nationale" is represented by a very fine nude by Albert Besnard, and by Blanche, Aman-Jean, Prinét, Chabas, Wery, Frieske, Florence Esté and Beatrice How.

As to sculpture, we must mention the "Dying Centaur" of Bourdelle, and I can only name Despiau, Loutchansky, Drivier, Halou, Arnold, Poupelet, Hernandez, Orloff, Guénot, Dejean, Anna Bass, Zadkine and Quilivic to give an idea of the variety and the quality of this section. —H. S. C.

BOSTON

Water colors by Yoshio Markino, a Japanese artist who has long sojourned in Europe, are on view at the Robert C. Vose Galleries. They illustrate the effect of Occidental tastes upon a person of Oriental inheritance. While Mr. Markino is always interesting, because he is always an expert manipulator of his brush, one rather prefers the pictures in which his national characteristics have fullest play. He has a fine eye for spotting figures in his crowded street scenes of New York, and discovers passages of beautiful color in some of the most unpromising city vistas. His show has been attracting a great deal of attention, particularly as he is rather well known in Boston through his books of reminiscences and reflections.

Woodblock prints by Bertha Lum are at the Casson Galleries. Also on view are color prints from the plates of Simon, French etcher.

A group of Beardsley drawings is shown at Fogg Museum.

At the Copley Gallery is a Copley portrait, newly brought from Jaffrey, N. H., from the house of a descendant of the Hinchman family. This is a portrait of Col. Daniel Hinchman, painted in 1766, while Copley was a youth and the colonel was an old man. It is believed by the family that the portrait was commissioned by John Hancock, foster grandchild of the colonel.

The annual exhibition of the School of the Museum of Fine Arts was held June 3-5.

Art work of children in the Brookline public schools is being shown at the Brookline Public Library.

Scott Carbee is painting the portrait of W. L. Terhune, president of the Boston Square and Compass Club, on commission of members of the club. —E. C. Sherburne.

ZURICH

The Polytechnic Institute has arranged a display of Dürer's graphic works which comprises all his engravings and the greater part of the woodcuts.

The Winterthur Museum has put together a display of two Swiss artists who lived about the middle of the XIXth century. About 400 sketches in oil by Frank Buchser show the artist to be a good landscapist. Ludwig Vogel is generally known as a painter of historical themes. His water colors and drawings present him as an able landscapist.

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Probably because of fear of marring the surface of their tiny and delicate miniatures, many of the leading miniaturists of the XVIIIth century forebore altogether to sign their work, while others only did so infrequently. Signed miniatures, when they are to be met with, have a very special significance and value in that they serve to identify the authorship of unsigned miniatures in similar style. Therefore the exhibition of signed miniatures that is being held at 16a Grafton St. by Mr. Sidney Hand is of no little importance, for not alone is it the first of its kind, but it enables in a very useful manner certain styles of miniature to be definitely established as the work of certain artists. Up to the present we have been woefully lax in our attributions, using the names of Cosway and Engleheart with a fine disregard of accuracy. Henceforward, it seems, we shall have to be more exact in our designations, for this exhibition serves to establish very surely the fact that much fine work must be laid to the credit of persons of minor names, whose true worth it is for the coming generation fully to record. It is a curious fact that, probably owing to the limitation of space, each miniaturist's work proceeds with great similarity along the same lines, and it is therefore a comparatively easy matter to recognize and name it. There is no doubt that in consequence of the valuable light now thrown on the whole art of miniature painting as it flourished during the two centuries preceding our own there will be in the immediate future a noticeable increase in the appreciation bestowed on the names of such miniaturists as Samuel Shelley, Andrew Plimer, Andrew Robertson and Jeremiah Meyer. In short, a new aspect is thus conferred on the whole business of miniature collecting by the classification and research carried out by Mr. Hand.

The blazing sun of Spain, with its strong shadows and its faculty for producing deepened effects of color, is all expressed in the paintings which Segis-

mundo de Nagy is exhibiting at the Tooth Galleries, 155 New Bond St., though to English eyes, unaccustomed to such rich effects, it occasionally appears that his palette is a little exaggerated in tone. This is perhaps not altogether just to the artist. He says that so different is the effect of light in this country that when attempting to depict an English theme he is obliged altogether to reconstruct his methods. That the true spirit of Spain and of Hungary animate his pictures of these lands is obvious, and that he has a sure mastery of his medium is equally to be observed in his landscapes and his figure studies. Three small works by the Infanta Beatrice, who has studied under him, are included in the show, and serve to typify her tutor's peculiar methods of dealing with light and shade. It is a very effective and decorative style of oil painting.

At the galleries of Mr. John Sparkes, 37 Duke St., Manchester Square, there is a particularly delightful exhibition just now of early Chinese pottery, bronzes, porcelain and hardstone carvings, some of which date back to the Tang Dynasty, notably a head of a horse, which in its force and virility is akin to the Elgin marble in the British Museum. To the IIIrd century belongs a terra-cotta figure of a woman, partially covered in gesso, and of particular grace and beauty, its simplicity making pieces of later date and greater elaboration seem in comparison of far less dignity. Some early Celadon of exceptional glaze and fine form, as well as a very decorative set of twelve such panels in burgauté lacquer, telling of successive stages in a Chinese love story, are among the many beautiful and interesting items in this well-selected show.

A study of "Dahlias," thrust informally into an earthenware pot and painted by the late T. Austen Brown, is one of the best of the flower paintings that now occupy the pleasant little Macrae Gallery in the Fulham Road. Little more than a sketch, this study has a force that many of the more finished works miss. The brushwork is bold, the

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INDIANAPOLIS

Paintings and sculpture representing the complete group of gifts presented to the Art Association of Indianapolis, Ind., by the Friends of American Art of Indianapolis, have just been installed in gallery X of the John Herron Art Institute. Included are the two latest accessions presented by the Friends, which have not previously been exhibited, as well as eleven other items presented previously. The two new additions are a marble bust entitled "Fragments," by Attilio Piccirilli, and a portrait of Margaret MacKittrick by Abbott H. Thayer. "Margaret MacKittrick," by Abbott H. Thayer, is the portrait of a young girl painted in 1917-18 at Dublin, N. H., the artist's home. Mr. Thayer, it is said, saw Miss MacKittrick walking in the village street in Dublin one day and asked to be allowed to paint her. He became acquainted with the MacKittrick family, whose home was in Boston, and when the portrait was finished he presented it to Margaret's mother. It was subsequently hung in the MacKittrick winter home in Santa Fe, N. M. The portrait was painted in an old frame of ornate European style, which had interested Mr. Thayer.

Sallie Hall Steketee, of Grand Rapids, Mich., an Indiana woman by birth, and Maude Kaufman Eggemeyer, of Richmond, Ind., are represented with thirty-two oils in a three weeks' exhibition at the Pettis Gallery. Included among Steketee's twelve flower pictures are the two canvases, "A Bowl of Flowers" and "Primroses—a Decoration," that were in the spring show at the National Academy. Mrs. Eggemeyer shows landscapes, flower gardens and old houses.

Turner B. Messick, who has been turning his attention to water-color landscapes since his three months' sketching trip to Taos, shows landscapes in the galleries of the H. Lieber Company. Miss Clara W. Reed, a pupil of Mr. Messick, displays thirty landscapes, figure studies and portraits in water color.

Four paintings by Randolph La Salle Coats have recently been sold. —L. E. M.

KANSAS CITY

An exhibition of prayer rugs was held at the Art Institute during May. Paintings by Carl Kraft, of Chicago, were shown at the Yunt Galleries in the Country Club Plaza.

Miss Delle Miller showed paintings at the Mulvane Galleries in Topeka.

Miss Coah Henry will spend the summer at Boothbay Harbor, Me.

Water A. Bailey will spend several months at the Taos colony in New Mexico.

Adolph Blondheim, director of the painting department at the Kansas City Art Institute, has completed a portrait of R. A. Long.

The Taos Society of Artists will exhibit at the Yunt Galleries in the Country Club Plaza this year.

Ferdinand E. Warren and Miss Gertrude Freyman have been awarded fellowships to the Tiffany Foundation at Oyster Bay.

In the exhibition of works by modern American painters at the Findlay Galleries is an important canvas by Charles M. Russell depicting a battle between the Indians and white people on the early Western frontier.

LOWELL, MASS.

An exhibition of paintings by the late John J. Enneking and J. Eliot Enneking has been installed at the Whistler House. There are twenty-three large pictures in the gallery, while in the front hall there are hung twenty-five small paintings by J. Eliot Enneking. The exhibit is on for two months.

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CHICAGO

French landscapes in oil and water color by Marius Hubert-Robert went on exhibition under the patronage of the French consul at Thurber's Art Galleries. Mlle. Suzanne Boitard, a world traveler and writer from Paris, has taken charge of the exhibition and is assisted by a committee of patrons. Marius Hubert-Robert is the great-grandson of Hubert Robert, and has made a career of his own and paints acceptable landscapes. The present exhibit includes sixteen oils, among which are "Le Marche de Honfleur," "Pont Leveque" and "Castle of Rochefoucauld," and seven water colors. The exhibit will continue until the middle of June.

Dr. R. E. Hieronymus, adviser and chairman of the Better Community Movement of the University of Illinois, of whose art extension committee Lorado Taft is chairman, announces that the spring pilgrimage to carry the gospel of the "better community art" will leave the University of Illinois Sunday, June 21. At each town on the route art representatives of the high schools and women's clubs will meet the party. Programs will be given at Monticello, Decatur, Springfield, Indian Point, Salem, Rock Creek, Jacksonville and various other towns.

Miss Enid Stoddard, the English miniature painter, will paint the children of Mr. and Mrs. Philip Reed, Mr. and Mrs. Huntington Henry, Mr. and Mrs. Austin McClurg and others. Lucy Currier Richards, sculptor, of Boston, is represented by a number of small bronzes of a decorative character at the House of O'Brien.

A jury consisting of Thomas Eddy Tallmadge, Alfonso Ianelli and Richard Fayerweather Babcock made the awards in the competition for the best "pictorial representation" of the towered Straus building on Michigan Ave. at Jackson St. The first prize, \$150, went to Kenneth R. Eifert.

The Berlin-Munich group of artists in Germany show 150 oil paintings, etchings and other works at the Drake Hotel. Albert Wittrun and K. P. Bertold are in charge.

The Palette and Chisel Club has opened a show of small paintings and sketches by members.

Director Robert B. Harshe, of the Institute, will go to the Exhibition of Decorative Arts in Paris. William McC. McKee, curator of the print department, will travel after finishing a course of study at Tours, where he has just arrived. Dudley Crafts Watson, lecturer of the Art Institute, and Henry Purmort Eames, lecturer and pianist, of the American Conservatory of Music, will head a small party to the Exposition's salons on a tour of Great Britain and the Continent.

Karl A. Buehr, Mrs. Buehr, their son and their daughter, all of whom exhibited at the Chicago artists' show, will spend the summer in the South of France and in Spain.

Miss Matilda Vanderpoel, head of the juvenile department of the Art Institute School, sailed June 6 for a tour of art galleries of the continent.

Miss Bessie Bennett, head of the decorative arts department of the Art Institute, has a leave of absence to travel in search of modern decorative design. She sails in June. —Lena M. McCauley.

TORONTO

Kenneth Keith Forbes, of London, portrait painter, has decided to remain in Toronto until the early autumn.

Another step in the advancement of the Art Gallery of Toronto, Grange Park, was made when the cornerstone of the new sculpture court was laid. The west wing is donated by H. H. Fudger in memory of his son, Dick, an art student who was killed in the World War. Sir William Orpen's portrait of the young man will hang in the place of honor in the west wing. Governor General Byng laid the cornerstone. —A. S. W.

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Hoezel, Leon Kelley, Alice V. Lewis, Marguerite Lipp, Katherine Merritt, Faye Ruth Swengle and Ethelwyn A. Wood. In the class in painting, to each of the following five students competing for a second scholarship a Cresson traveling scholarship of \$700 is awarded: Wenonah D. Bell, Harry J. Oshiver, William Schulhoff, Francis Speight and Catherine Stewart Williams.

In the class in illustration, a Cresson traveling scholarship of \$700 went to the following students who had not received awards before: Charles Barney Moore, Priscilla A. Parsons, Allan F. Thomas and Isabelle Vaughan. To these students competing for a second scholarship went a Cresson scholarship of \$700: Marjorie Collison, Reber S. Hartman and Page Trotter. In the class of sculpture, a Cresson scholarship of \$700 went to each of the following, who had not received awards before: E. Bruce Moore, Lippa Rosenzweig and Cornelia Tucker, and to two students competing for a second scholarship, Halie Davis and Marion P. King. To Sylvia Borst and Victor Slocum, in competition for a second scholarship, a scholarship, carrying free tuition for the ensuing school year of 1925-26, with the right to compete again, was granted.

Under the sponsorship of Albert Rosenthal and supported by Samuel S. Fleisher, the Young Men and Women's Hebrew Association is now holding at Broad and Pine Sts. the first of a most interesting and important series of exhibitions. The object is to show the sources of the American school of painting by exhibiting examples of the best of the foreign schools with the best of the American. The first exhibition is intended to demonstrate the British influence on American portraiture as well as the excellence of attainment and the special quality of the American masters. In the large reception room, hung together for close study and

comparison, are an impressive number of portraits loaned by Philadelphians who are in sympathy with this demonstration, notably Mr. Rosenthal himself, J. E. McClees, and John Levy and Louis Ralston, New York dealers.

The British group comprises "Hon. Mrs. Barrington" by Reynolds, "Mrs. Western" by Hoppner, "Lady Eli-bank" by Raeburn, "Mrs. Hawthorne" and "Lord Farnham" by Romney, "The Duke of York" and "Mrs. Inch-bald" by Lawrence, and "Rt. Hon. John Beresford" by Stuart, the striking "Adeline Dewees" by Sully, "John Dickinson" and a "Portrait of a Lady" by Charles Willson Peale, and there are works by John Wesley Jarvis, West Henry Inman, Trumbull, Copley and Morse. The next exhibition will be in the autumn, when the French influence will be demonstrated, followed by modern and Jewish Colonial exhibits.

At the Sketch Club is an exhibition of lithographs, etchings, and woodcuts of Philadelphia by local artists.

The Print Club and the Plastic Club are closed for the summer.

Paul Cret is the designer of a nine-foot stone-and-bronze memorial to Edward Shippen, mayor of Philadelphia in 1744, unveiled last week in Shippensburg. The memorial was the gift of the Philadelphia Chapter No. 2, Colonial Dames of America.

The heroic bronze statue of an American soldier, with helmet in hand, by R. Tait McKenzie, was unveiled on Memorial Day in Woodbury, N. J., to the heroic dead of that town.

Henry B. Pancoast, J., has sold his painting "Darby Creek" in the current exhibition at the Art Club.

The Philadelphia School of Design for Women held its closing exercises June 3 with an exhibition of student work and a reception.

—Edward Longstreth.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by American artists.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Second international exhibition of the Pictorial Photographers of America, to June 15; Oriental textiles, shown by "Orientalia," to June 30.

Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brooklyn Museum, Eastern Parkway.—Copies of paintings by Velasquez by J. Moya del Pino, to June 15; exhibition of British posters.

D. B. Butler & Co., 115 East 57th St.—Old and modern prints.

Daniel Gallery, 600 Madison Ave.—Paintings by contemporary artists.

Dudensing Galleries, 45 West 44th St.—Modern French and American paintings.

Ehrich Galleries, 707 Fifth Ave.—English pottery by Leach, Hamada and Murray, to June 30.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century English portraits; old masters and primitives.

Ferargil Galleries, 37 E. 57th St.—Decorative overmantels, screens and sculpture, to June 15.

Emil Fuchs.—Exhibition of paintings, sculpture and etchings at the Fine Arts Bldg., 215 West 52nd St., to June 30.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings and sculpture by American artists; Anders Zorn exhibition, June 8 to July 8.

Holt Gallery, 630 Lexington Ave.—Decorative paintings.

Kennedy Galleries, 693 Fifth Ave.—Color wood block prints of the Orient, by Elizabeth Keith, through June.

Keykamp Galleries, 3-5 East 54th St.—Exhibition of Chinese paintings, pottery, sculpture and jade.

Knoedler Galleries, 14 E. 57th St.—Paintings by French Impressionists.

Kraushaar Galleries, 680 Fifth Ave.—Group of paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Roman F. Melzer, 9 East 54th St.—Modern Russian furniture and Italian and French antiques.

Metropolitan Museum, Central Park at 82d St.—Recent accessions of Egyptian art; fifty drawings from the Museum collection; Japanese prints.

Milch Galleries, 108 West 57th St.—Paintings by American artists.

Montross Galleries, 26 East 56th St.—Special exhibition of water colors, through June; pottery by Varnum Poor.

N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eno collection.

N. Y. Aquarium.—Paintings of fish by Stephen Hawes.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

The Pen and Brush, 16 East 10th St.—Summer exhibition by members.

Persian Art Center, 707 Fifth Ave.—Dr. Ali-Kuli Khan's collection of Persian art.

Ralston Galleries, 4 East 46th St.—Marine paintings by Burnell Poole.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Oct. 15.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century English portraits and modern bronzes and drawings.

Wildenstein Galleries, 647 Fifth Ave.—XVIIIth century and modern French paintings.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

PHILADELPHIA

The board of directors of the Pennsylvania Academy of the Fine Arts announce the following awards and prizes: The Stewardson prize in sculpture was awarded by a jury composed of Edward McCartan, Arthur Lee and Samuel Murray to Lippa Rosenzweig. Honorable mention went to E. Bruce Moore. The Stimson prize in sculpture, awarded by a jury composed of Arthur Lee and J. Maxwell Miller, went to Marion P. King. Honorable mentions were given Evelyn Peabody and E. Bruce Moore.

In the Ramborger prize competition for the best drawing in black-and-white of a head from life the prize was awarded to Elmer E. Harmes. A special prize in perspective was awarded to Isabelle Vaughan, and honorable mentions to Marina Timoshenko and Henry C. McIlvaine, Jr. The prize for the work showing the most poetic, abstract, or idealistic point of view, decided by the instructor of the class, went to Agnes Clarke. A special prize was awarded by the president of the Academy to William Ferguson.

The Charles Toppin prizes are open to students who have previously received a Cresson traveling scholarship. The subject selected for this year's competition was "An Interior With One or More Figures in Which Mere Portraiture Is Not the Leading Motive." The pictures were numbered and a memorandum of the artist's names kept in a sealed envelope, so that the award of the prize was based on merit alone. The awards were as follows: First prize, \$300, Helen E. Davies; second, \$200, Wenonah D. Bell; honorable mentions, carrying \$100, to Meyer Raditz and Bernard Badura. A special prize by the president of the Academy went to Catherine Stewart Williams.

The Cresson traveling scholarships, endowed by the late Emlen Cresson and his wife, are awarded by the board of directors upon the recommendation of the faculty and the committee on instruction. On account of the present cost of travel, the awards have been proportioned so as to provide each student with \$700, to be used for travel and study abroad. Each award also carries free tuition in the Academy schools for the year. In the class in painting, scholarships were given to Frank Baisden, Joseph Brzenk, Marian D. Harris, Elsie

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